2003-2004

Wednesday, January 21, 2004
8 pm. Walter Hall

University of Toronto Faculty of Music
New Music Festival
Presents

Concert 2

Lothar Klein

Tam o' Shanter
Susan Hoeppner, flute

Jazz Duo
Jamie Reynolds, piano
Jon Maharaj, bass

Tawnie Olsen

Night Office
Antiphon, Responsory, Hymn
Gillian Howard, oboe

Jason Stanford

Woodwind Quintet
Susan Hoeppner, flute
Clare Scholtz, oboe
Stephen Pierre, clarinet
Gerald Robinson, bassoon
Christopher Gongos, horn

INTERMISSION

Brian Harman

New Directions
i bells
ii pop
iii tell
iv nine
v space
Mary-Beth Brown, Debbie Clark, violins
Alex MacLeod, viola
Sarah Steeves, cello

Joseph Schwantner

Music of Amber
Susan Hoeppner, flute, Max Christie, clarinet,
Blair MacKay, percussion, Stephen Clarke, piano,
Scott St. John, violin, Mary Stein, cello,
Gary Kulesha, conductor

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Programme Notes and Biographies

The music of Canadian composer **TAWNIE OLSON** has been performed by a wide range of ensembles, including the Calgary Philharmonic Orchestra, the Gemini Duo, the Satie Quartet, the Land's End Ensemble, and the Yale Pro Musica. She has a strong interest in liturgical music, and has received commissions from several American churches.

She earned an Artist Diploma from the Institute of Sacred Music at Yale (2000) and a Master of Music degree from the Yale School of Music (1999), where she studied composition with Joseph Schwantner, Ezra Laderman, Evan Ziporyn, Martin Bresnick, and Bun-Ching Lam. In 1997, she received a Bachelor of Music degree from the University of Calgary, where she studied with Allan Bell, David Eagle, and William Jordan. Ms.Olson is currently pursuing a doctoral degree in music composition at the University of Toronto, where her principal teacher is Chan Ka Nin.

The **Night Office**, also known as the service of Matins, is the longest and most elaborate of the eight "Hours" of prayer widely observed by monasteries and cathedrals in the Middle Ages. In this work, I attempted to transpose some of the structural features of the two principal types of chant in this service - antiphons and responsories - into the world of contemporary solo oboe music. Neither of the first two movements quotes plainchant in any literal or clearly recognizable way, but the last movement juxtaposes the hymn *Te decet laus*, sung at the end of the service, with freer material of my own composition. Night Office was written for Gillian Howard, and is dedicated to her.

JASON STANFORD is a composer who enjoys working in both acoustic and electro-acoustic musical forms, and is currently in the 2nd year of the doctoral program in music composition at the University of Toronto.

JOSEPH SCHWANTNER was born in Chicago and received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968. Previously, he served on the Yale, Eastman and Juilliard faculties. In May 2002 he was elected to the American Academy of Arts and Letters.

Joseph Schwantner was composer-in-residence with the Saint Louis Symphony Orchestra as part of the MEET THE COMPOSER/Orchestra Residencies Program funded by the Exxon Corporation, the Rockefeller Foundation and the National Endowment for the Arts. He has been the subject of a television documentary entitled, SOUNDINGS, produced by WGBH in Boston for national broadcast.His work, MAGABUNDA "four poems of Agueda Pizarro," recorded on Nonesuch Records by the Saint Louis Symphony, was nominated for a 1985 Grammy Award in the category, Best New Classical Composition and his A SUDDEN RAINBOW, also recorded on Nonesuch by the Saint Louis Symphony, received a 1987 Grammy nomination for Best Classical Composition.

Joseph Schwantner's music has been performed by major symphony orchestras worldwide, including the Boston Symphony, Chicago Symphony, London Symphony, Montreal Symphony, NHK Symphony, New York Philharmonic, Orchestra de Paris, Philadelphia Orchestra, Royal Concertgebouw, Sydney Symphony, and Toronto Symphony. Among the prominent conductors and performer who champion his music are Emanuel Ax, Marin Alsop, Christoph von Dohnanyi, Gunther Herbig, Sharon Isbin, Gunther Schuller, John Williams, David Zinman and Pinchas Zukerman. His music has also been featured in such music festivals as Holland, Ravinia,

Norfolk, Adelaide, Bydgoszcz, Bracknell and TideWater, as well as the 1978 & 1981 ISCM World Music Days, the Horizons 83 Festival of Contemporary Music sponsored by the New York Philharmonic Festival, the First New York International Festival of the Arts in 1988, the Bowdoin Summer Music Festival and was composer-in-residence at the 1992 Cabrillo Music Festival and the 1993 Sonoklect New Music Festival.

Joseph Schwantner is a recipient of numerous awards and prizes. In 1979, he received a Pulitzer Prize for his orchestral work, AFTERTONES OF INFINITY. Other awards include an honorary doctorate from Baldwin Wallace College; the 2000 Mueller Fellow Residency from Franklin & Marshall College; the University of Georgia Center for Humanities and Arts Visiting Scholar; the Alfred I. DuPont Award for Outstanding Composers and Conductors; First Prize-Kennedy Center Friedheim Awards (1981) for MUSIC OF AMBER; Third Prize-Kennedy Center Friedheim Awards (1986) for A SUDDEN RAINBOW, the Guggenheim Foundation Fellowship, the Charles Ives Scholarship (first recipient) from the American Academy of Arts and Letters; the Bearns Prize from Columbia University; and the BMI SC Awards. He has also received grants from the National Endowment for the Arts, the Martha Baird Rockefeller Foundation, and the New York State CAPS Grants.

Most recently, Schwantner's work, SEPTEMBER CANTICLE *"poem" for organ, brass, percussion and strings*, commissioned by the Dallas Symphony Orchestra, was premiered on February 21, 2002 in Meyerson Hall in Dallas under the direction of conductor, Jesus Lopez-Cobos and organist, James Diaz.

Schwantner's music is published by Helicon Music Corporation and the CF Peters, Corporation and is recorded on Koch International Classics, EMI/Virgin Records, New World Records, Klavier Records, Nonesuch, Mercury, CRI, GM Recordings, Delos, Laurel, Crest, DAD Records, Artworks Records, the Smithsonian Collection of Recordings and Sony Classical CD.

Joseph Schwantner lives in Spofford, New Hampshire.

Music of Amber (1981) written for the New York New Music Ensemble and completed in February 1981, is scored for flute, clarinet/ bass clarinet, violin, viola, cello, piano and percussion. The first performance took place on April 10, 1981 at the Civic Center in Chicago. The work received the first prize in the Kennedy Center Friedheim Awards for instrumental chamber music that year.

A brief original poem accompanies each of the work's two movements:

Wind Willow, Whisper...
a gentle breeze
early morning mist.
dew on languid leaves,
sweet birds sing
in exultation,
a celebration...

Sanctuary...
deep forests,
a play of shadows.
most ancient murmurings
from a dark millennium,
the trembling fragrance
of the music of amber...

The first movement, subtitled, "Wind Willow Whisper..." was originally commissioned by the Fromm Music Foundation to celebrate the tenth anniversary of the Da Capo Chamber Players and was first performed by them in March 1980, in Alice Tully Hall at Lincoln Center. Because of the relative brevity of this movement, a second movement was added and the first was revised to include an extensive part for percussion. The second movement, subtitled Sanctuary. provides formal balance while further investigating and exploring the musical materials first presented in movement I. The work is dedicated respectfully to benefactor, Paul Fromm.

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